

# Crossmedia

**Innovationsnetværk for traditionelle medieorganisationer**

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Crossmedia: Innovationsnetværk for traditionelle medieorganisationer

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# 10 Summary

## 10.2 Cross media: Innovation Networks for Traditional Media Organizations

Media production is not only about producing newspaper articles or shows for TV. It is about making products that bring all the different media touch points users have into play. How should we perceive this shift from monomedia production to production crossing media boundaries? Which patterns arise and what conceptual changes occur through conflicts and compromises? This thesis regards such processes as an ecological coherence termed cross media.

The thesis aims to enrich the understanding and the conceptualization of cross media in traditional media organizations including especially former newspaper and broadcast organizations. The main argument is that cross media above all is to be perceived as innovation networks in an extensive transition process - not only as patterns of reproduction and collaboration. Cross media becomes a way of surviving new media technologies where traditional media organizations do not hold a central position to begin with. This innovation process involves three characteristics: gathering two or multiple media in the same media organization, production to internet based and/or mobile media, and design of communication to multiple media concerning forms of interplay.

The study draws on ethnographic case studies of entertainment concepts for young people at DR (Danish Broadcasting Corporation) and three types of news at Nordjyske Medier (regional media house including newspaper production). At the same time theoretical studies of change processes, media and networks supplement the case studies. The study looks for common patterns in the conceptualization of cross media in two very different cases. The common patterns are derived from financial ground, genre and media

(industry). The conceptualization evolves as an iterative process between theory and empirical data. The contribution is twofold.

First, a theoretical framework for understanding cross media-production is developed as a way to encompass media change processes with innovation as the focal point. This framework is a theoretical contribution to understand and operationalize crossmedia as innovation networks. The theoretical framework synthesizes analytical concepts such as alliances, change agents, translation, boundary objects and use them to develop understandings of key notions such as innovation, culture, skills, strategies, concepts, producers, users, and last, but not least, media.

Second, the thesis develops varied and detailed conceptualizations and typologies of crossmedia. From a genealogical point of view, the study shows that cross media is a network of different initiatives sensitive to different change agents rather than one radical innovation. In retrospect, this innovation network points to certain patterns in the understanding of cross media. These patterns do not replace each other but coexist. The cross media conceptualization has three focal points in the thesis: Changes in business models, work (processes and skills), and conceptual design.

As business models cross media is conceptualised as coexisting forms of bundling and unbundling. The thesis refines the idea of COPE (Create Once Play Everywhere). The term is instead divided into different coexisting media circulation patterns with different premises of ownership, control and openness: CAP or Create and Play (full ownership and control), DAL or Distribute And Link (traffic ownership but not control of context), FAD or Fetch And Distribute (no control of content neither ownership nor context), and OAP or Open And Play (voluntary openness to free co-production and circulation). The thesis especially points to radical conceptual changes around Fetch and Play-patterns, also called data piracy.

As work (processes and skills) different interests are bound in a cross media conceptualisation that consists of multiskilled producers, project management, network collaboration (between users and employees), and innovation. The thesis identifies different alliances that dominate the way in which cross media is evolving: Efficiency, career, profession, and innovation. An essential conclusion is that tensions between these alliances result in the breakdown of boundary objects and crossmedia-supportive initiatives such as IT-planning systems, project leaders (media conductors and trimedial projects leaders), coordination meetings, physical layout, and concept description systems and routines.

As conceptual design, cross media is seen as different kinds of flow-patterns. The thesis distinguishes between parallel and sequential designs and analyses five underlying patterns of flow: Conceptual, navigational, versioning, functional, and translative. This way it is not only content that is being reproduced and reused, it is also to a great extent other binding elements such as hosts, branding, and jingles.

Overall, the thesis identifies two coexisting patterns across cases, analytical perspective, and levels of analysis. These are cross media as media circulation and universe production. Media circulation builds primarily on unbundling production whereas universe production operates on different kinds of bundling strategies. The thesis points to how the career alliance nurtures the conceptual framing of crossmedia as universe production, whereas the efficiency-alliance nurtures media circulation within the media organisations own control. Media circulation outside the control of the organisations (FAD) is nurtured only by the innovation-alliance, whereas the profession-alliance sees media circulation as 'bad cross media' because it is based on showeling and cloning. Universe production is perceived as 'an extra work load'. In the light of this the thesis concludes, that at the time of the study there are three main patterns of cross media: universe production, media circulation with ownership of traffic (CAP), and free circulation where users fetch, distribute, and co-produce freely.

Based on the results and conclusions the thesis encourages further and future development of medium theory in relation to media change and media complementarity. Furthermore, it suggests how the identified conceptualizations set new demands for media legislation. The thesis exemplifies how the findings can be taken into account so that the legislation is less likely to function as an obstacle for future use of cross media as innovation networks.